



CRACKED'S

# FOR MONSTERS ONLY

only 50c

JULY No. 8

THE OFFICIAL MAGAZINE FOR ALL MONSTERS!

(If you're not a Monster, don't dare read this!)

FANTASY FILMS  
of the FORTIES  
FEATURING  
LON CHANEY, JR.

CURSE OF THE  
MUMMY'S  
TOMB



DWIGHT FRYE- MIGHTY MIDGET of MENACE

COMPLETE IN  
THIS ISSUE:

CHILLING  
HORROR INSERT

BIG, FREE, ILLUSTRATED COMIC BOOK  
JEKYLL & HYDE '69

FREE MONSTER BONUS:  
TRANSYLVANIA

TRAVEL STICKERS

CREPY CHUCKLES  
FIENDISH DELIGHTS  
GOULISH MONSTER MADNESS  
TINGLING TERROR PHOTOS



"... But I DO want  
to marry you, Henry!  
It's just that my  
mother and father  
can't see you!"

# CRACKED FOR MONSTERS ONLY

## **VOLUME I**

HUMERA

BULY 1999

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### SCIENTIFIC APPROVAL

Editor & Publisher

WRITERS: Joe Rausch, Richard Beyens, Otto Boden  
ARTISTS: Jerry Grandenetti



# POST MORTEM OFFICE

Dear Monster Friends:

Thank you, thank you, thank you, for putting the life story of my favorite horror star, Peter Cushing, in your magazine! Everyone I see has beautiful face, my lungs drip with delight! I am very, very, very happy that you did this. This is the 2nd time I bought your magazine. Lucky for me that I was able to buy this one before I missed my chance to get my copy.

James Garrett  
Lexington, Ky.

We're bloody glad you liked the Peter Cushing article, James. We're also happy that you bought F.M.O. (We need the money to buy a birthday gift for Thorncliffe, our pet parakeet.)



Dear Sirs:

I enjoy reading FOR MONSTERS ONLY very much. Tell me where all the monsters hang out at night.

Edward Aguirre  
San Pedro, Calif.

Well, recently a lot of the monsters have been hanging out at "The Crazy Ghost" Nightclub. It's a real swinging spot! All the tables are shaped like coffins and they have a skeepe band to piano and fire crackly doors.

Dear Showdown Scramblers:

Hiya, friends! My question is this: Do you think a 17-year-old boy who likes to draw cartoonish monsters can find happiness in today's wacky world? Enclosed you will find a sample of my artwork. Please print it. Who knows? You may help me become famous.

George Leonard  
Kansas City, Mo.

We showed your cartoon to our leading art critic, Vincent Van Gogh, and he said you have talent. He claims in another 200 or 300 years, you may become a genius.



Dear Team Toes:

Do all you people in Transylvania celebrate Halloween?

Richard Yordan  
Chicago, Ill.

No, it's too scary for us.

Dear Things:

I was a normal guy until you came into my life, and now I'm one of the undead. I really enjoy putting the bite on people, but I'm devoting my parasite hunting. Did you know that "live" spelled backwards is "evel"? Seriously, I think FOR MONSTERS ONLY is a howling good magazine. Your articles are great! I liked the stories you had about Arwill and Caroline in your January issue. The photos and your jokes are great! Your "Quick Quo" is great. And your back page cartoon feature is one of the best I've read. Your backdoor MONSTER MOBILE was really great for a Halloween gimmick. Enclosed is a photo of myself and my ghoul friend. (I'm the one with the short hair and fangs.)

Bill Pugnoire, Jr.  
Seattle, Wash.

Your photo reminds us of Transylvania's greatest singing group, Sanny and Susie. Anyhow, thanks for your nice letter, BILL!



Dear Friends:

I read FOR MONSTERS ONLY all the time, and I like them so much that I've lost my appetite away. My favorite monsters are Wolfman and Frankenstein, but the one I like best of all is Dracula. I love all the movies he makes.

Calvin Hines  
Greenville, N.C.

We showed your letter to the Count and he told us to tell you that if you're ever in Transylvania, Calvin, be sure to drop in for a bite.



Dear Sirs:

Is there a family of Mummies? If there is, could you tell me how old each one is? Also, do Mummies have wives?

Cathy Strelwick  
East Flat Rock, N.C.

The oldest Mummy family we know of is the Zembyns. Al Zembyns is 2,007 years young and his wife Chen is only 1,288. (She was a child bride.) Al is in the bandage game, and Chen is a part-time go-go dancer. Their son, Bruce, is studying to become a grave-digger.

Dear Ghouls Diggers,

I got my copy of the January F.M.O. last night, and I'm going to continue buying your magazine. How about putting a picture of the scariest monster of the year in your next issue?

David Harrell  
Tarkio, N.C.

Okay, David! You find us a photo of Phyllis Diller, and we'll print it.

Dear FOR MONSTERS ONLY:

I think the monster on the front of F.M.O. No. 7 (April) was real cool. I've been thinking: Why don't you have a monster of the month? By the way, what is that monster's name on No. 17?

James Green  
El Paso, Texas

We have a monster of the month — our mother-in-law. And the handsome guy on the cover is Fenton Q. Golapp — the milkman who delivers our daily quart of bat's milk.



BILL D'ELIA

Basking Ridge, N.J.

We had a photographer in last week to photograph our office, but the creature in the corner of our office ate him so we're looking around for a new photographer.

Dear Good Ghouls:

In the January issue of FOR MONSTERS ONLY, you ran a photo of a lion and the famous lion tamer, Col. Carlton "Gator" Flingsham, on page 21. What has not passed about this picture is this: Does the lion brush his teeth after every meal?

Florence Rutledge  
Cherry Hill, N.J.

No, he doesn't, and now neither does Col. Carlton "Gator" Flingsham.



Dear Muddy Monsters:

I love your magazine. In fact, I love all things that have to do with monsters. My brother and I have a neighbourhood "Creature Club". Would you like to become a member?

Tony Bishop  
Glasgow, Ky.

We would like to join, but I'm afraid I couldn't attend the meetings. The chain on my right leg is only 10 feet long!

If you feel like dropping us a line, write us at:  
**FOR MONSTERS ONLY**  
**108 S. Franklin Ave.**  
**Valley Stream, N.Y. 11580**

A TIP OF THE HAT

in the following movie picture companies and movie services for the use of their movie sets. Thanks a million! Universal International, All Set Artists, United Artists, Paramount Pictures, Castle Film, American International Pictures, United Film International, Columbia Pictures, Real Art, Warner Bros., Astor Pictures, ABC-TV, Astor Film Co., and 20th Century-Fox.

# FANTASY FILMS



In the **GHOST OF FRANKENSTEIN** (Universal, 1942), the terrifying Monster comes back to life when the villagers free him by dynamiting the Frankenstein castle.

This article's prime intention is a serious appraisal of the golden period of fantasy which occurred during the forties and a possible examination of some of the factors responsible for it. As most fans over 30 years of age are aware, no other studio produced so many chillers—good and bad—in such a brief time as Universal Pictures. Though Lon Chaney Jr.'s career has been discussed previously in this magazine, it would be impossible not to include his contribution to horror films during this era. Not only was he the studio's top horror star, but his films were a perfect example of the typical thrillers ground out during this period.

Though Universal successfully launched the second "talkie" horror cycle with the stylish **SON OF FRANKENSTEIN** in early 1933 and followed with **TOWER OF LONDON**, **THE INVISIBLE MAN RETURNS** and **BLACK FRIDAY** (1940), the studio sensed both that the fickle public would soon tire of their old stars (Karloff and Lugosi), and that the new generation would want someone younger and easier to identify with. Ironically, their new find turned out to be the offspring of Lon Chaney, who had been

# OF THE FORTIES

By Richard Bojarski

the studio's champion of chills during the twenties.

Ironically, Lon Chaney Jr. (immediately following his success in *OF MICE AND MEN*) happened to be on the Universal lot at this particular time along with a large cast for the filming of an elaborate western serial. Producer-director George Waggner—who still hadn't completed the casting for his upcoming production, *THE MYSTERIOUS DR. R.*—tested young Chaney for the central role and was satisfied with the results. Waggner later reminisced: "Little did I foresee that Lon, in a short space of time, would become 'King of Horror,'" overshadowing those veterans, Karloff and Luree.

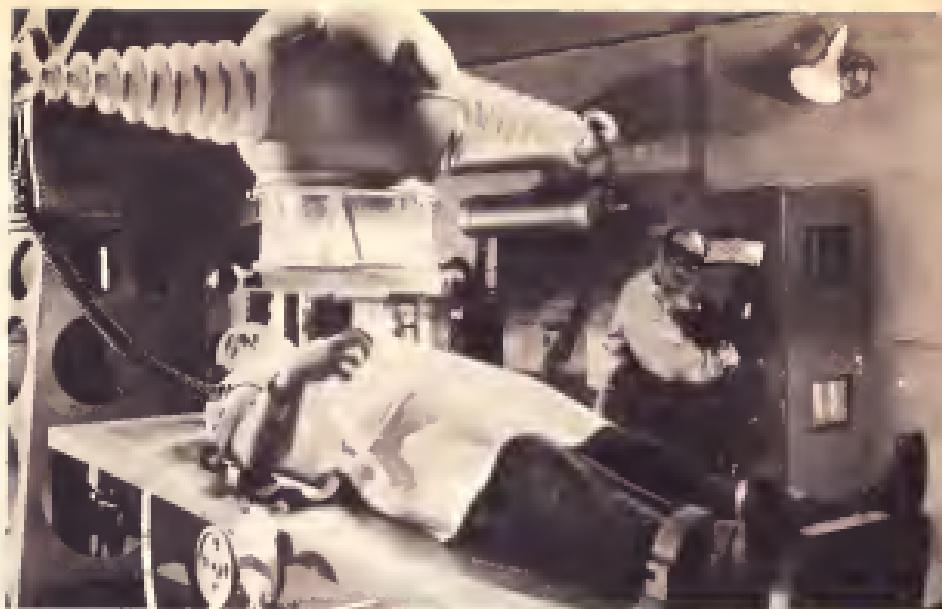
This first Chaney-Waggner collaboration was a fast-moving science-fiction melodrama concerning an overly ambitious electro-biologist (superbly portrayed by Lionel



The face that launched a thousand screams during the forties—Lon Chaney Jr., as Universal's *WOLFMAN* (1941).



Elsa Frankenstein (Evelyn Ankers) is mesmerized by her grandfather's awesome creation in the 1942 chiller, *THE GHOST OF FRANKENSTEIN* (Universal).



Following a series of unusual experiments conducted by Dr. Reges (Lionel Atwill), Dan McCormick (Lon Chaney Jr.) becomes an electrical monstrosity in **MAN-MADE MONSTER** (Universal, 1941).

Atwill) whose unorthodox experiments on a young carnival worker (Chaney) leave him an empty shell, "waiting for the life-saving current." Railroaded on a charge of homicide, Chaney is sentenced to the electric chair and walks away as a deadly, high-voltage killer. Special-effects expert John Fulton, who was responsible for the weird and phosphorescent glow surrounding Chaney's body, worked on practically every major Chaney film until the end of the war.

Released under the title, **MAN-MADE MONSTER** in March of 1941, the film wasn't too enthusiastically received by the critics. However, they did recognize it as an interesting debut for Chaney as a horror personality, and commented on a distinct resemblance in appearance between Chaney and his famous father. Chaney recalls this period casually: "After the film failed to create much of a stir, Universal didn't know what to do with me. They put me into a few comedies and even starred me in a serial. They even loaned me out to MGM for a western. Then George Wagner called me into his office and said he had the perfect

Lon Chaney Jr.) is transformed from a harmless, young carnival worker into a walking, high-voltage killer in Universal's release: **MAN-MADE MONSTER** (1941).



Mukham Bay (Turhan Bey) sinisterly commands the Mummy (Lon Chaney Jr.) to wreak vengeance on the Banning family in **THE MUMMY'S TOMB**, which was released in 1942 by Universal.



Between scenes of **THE MUMMY'S CURSE** (Universal, 1944), Lon Chaney takes time to relax with Director Leslie Goodwin and Virginia Christine.



Immediately following their marriage, Count Dracula (Lon Chaney Jr.) transforms his new bride (Louise Allbritton) into a vampire in Universal's 1943 thriller, *SON OF DRACULA*.

had a new "Lon Chaney" on their hands, and immediately cast him as the Frankenstein Monster in a fourth sequel of the series entitled, *HOST OF FRANKENSTEIN*. Thus, Chaney was the first person to play the Monster after Karloff abandoned the role. Fast-moving and full of action, the film paired Chaney with Bela Lugosi, who re-created the role of Ygor. In an effort to add more logic to this sequel, screen writer Eric Taylor cleverly had the Monster make his first appearance emerging from his prison of hardened sulphur as a result of the villagers' attempt to destroy the old castle with dynamite. Evelyn Ankers, Universal's favorite heroine of these chillers, fondly reminisced: "Little did we realize then how popular our films were, and that they would outlive our own careers."



script for me. He said: 'Lon, if the studio lets me make this one, it will make you one of the hottest stars around!' It was *THE WOLFMAN*, and how right George was. Things were never the same again!"

Though part of the film's success was due to having the most excellent cast ever assembled for a horror film (Claude Rains, Ralph Bellamy, Warren William, Bela Lugosi, Maria Ouspenskaya) and despite a clever script set against the marvelous sets created by Jack Otterson, critics unanimously agreed that Chaney's performance as the curse-haunted Larry Talbot solidified the credibility of the film from start to finish. To insure the success of the film, the studio sent out press releases stressing Chaney's daily four-hour ordeal at the hands of make-up artist Jack Pierce.

Before *THE WOLFMAN* was even released in late 1941, Universal sensed they

In Universal's first "Inner Sanctum Mystery," *CALLING DR. DEATH* (1943), neurologist Mark Stasia (Lon Chaney Jr.) uses hypnosis to solve his wife's murder.



While under the influence of the full moon, Larry Talbot and his gypsy lover tragically snuff out each other's lives in the exciting climax of **HOUSE OF FRANKENSTEIN** (Universal, 1944).

Following America's entry into World War II, more and more people were flocking to movies for escapism. Universal, sensing the public's growing appetite, increased the dosage of horror in their annual production to 46 films a year. Dubbing Chaney the new "Master of Menace," the studio revived the

dominant MUMMY series in an interesting but routine chiller, **THE MUMMY'S TOMB**, in late 1942. So pleased was he with success of the film that Matty Fox (who was then head of the studio) planned to star Chaney in a new Technicolor remake of his father's classic, **PHANTOM OF THE OP-**

Universal's Chaney watches as the Munsters' Chamberlain (by now the studio's top-billed star) and his wife (Gloria Holden) are frozen in Universal's *MONSTER'S CURSE* (1940).



ERA. Due to a last minute decision concerning bigger marquee values, studio executives cast Claude Rains in the title role and announced, instead, to team Chaney with Lugosi in a sequel to *THE WOLFMAN*.

The sequel, which turned out to be *FRANKENSTEIN MEETS THE WOLFMAN*, an expertly made fang and claw chiller, was more than the usual kind of escapist entertainment for war-weary audiences, and became one of the studio's top grossers of 1943. During this period, other studios took notice of Chaney. RKO's Val Lewton wanted to borrow him for a film, but Universal had other plans for him.

In the summer of 1943, Chaney began work on the offbeat, vampire thriller, *SON OF DRACULA*, thus making it the last of the studio's top monster characterizations to be taken over by Chaney. "Not only was the role a relief from the usual heavy make-ups," Chaney recalled, "but it gave me an opportunity to work with the talented director, Bob Siodmak, who turned it into quite a spooky nightmare of a movie."

Universal was so pleased with Chaney's success in the film that they announced that their number-one horror star would soon appear with Gale Sondergaard in a mystery



Two grave robbers are frozen with fear as the corpse (Lon Chaney Jr.) comes to life in Universal's *FRANKENSTEIN MEETS THE WOLFMAN* (1943).

series based on the "Inner Sanctum" radio programs. Though Sondergaard never materialized in the series, the programmers gave Chaney the opportunity to act without his heavy make-up. In his first "Inner Sanctum" mystery, *CALLING DR. DEATH* (released in February of 1944), the film opened with a mysteriously darkened room, empty except for a disembodied head floating in a crystal ball which was resting on a table.

had the distinction of utilizing eye-cornea transplantation as part of a film plot for the first time. Critics seemed to sense the potential possibilities of the star and the series. One critic wrote: "Chaney, as Dave Stewart, fills the audience's minds with the awful horror of a painter losing his sight and the frustrating experience of being a murder suspect in order to 'inherit' the victim's eyes through an operation."



The audience shuddered as the ghostly head began to speak: "This is the inner sanctum . . . A strange, fantastic world . . . Controlled by a mass of living, pulsating flesh . . . The mind . . . It destroys. Distorts. Creates monsters. Commits murder . . . Yes, even you, without knowing, can commit murder."

This was the introduction which preceded nearly every one of the 6 "Sanctums" Chaney starred in. Despite the restricted budget, it provided a showcase for Chaney's versatility and exploited the sinister abilities of such interesting talent as Elisabeth Russell, J. Carroll Naish, Martin Kosleck and Ralph Morgan. Following *WEIRD WOMAN*, a study of voodooism weakened by a disappointing climax, *DEAD MAN'S EYES*

in 1945, Chaney portrayed a hypnotist who solves a murder in a wax museum in Universal's *THE FROZEN GHOST*.

During the latter part of 1944, the war was still raging in Europe and more people than ever before were flocking to the theatres for escapism. Universal decided to solidify audience interest in horror films by combining more monsters in one film than ever before. Teaming Chaney with Boris Karloff for the first time, the cast boasted Glenn Strange (the most interesting discovery since Karloff) as the Monster, John Carradine as Dracula and J. Carroll Naish as a murderous hunchback. George Zucco and Lionel Atwill rounded out the cast of *HOUSE OF FRANKENSTEIN*, whose script contained enough chills to satisfy the appetite of the



Mary (Brenda Joyce) tries to prevent her crazed husband Jeff (Lon Chaney Jr.) from seeking a gruesome revenge upon Graham (J. Carroll Naish) in the "Inner Sanctum Mystery," *STRANGE CONFESSION* (Universal, 1945).

Kosleck as the treacherous Raghah and newcomer Virginia Christine as the glamorous Princess Ananka.

The next follow-up in the "Sanctum" series, *THE FROZEN GHOST*, had Chaney portraying a hypnotist who suffers periods of self-guilt following the sudden death of a subject on his radio program. Martin Kosleck added a dash of menace as the homicidal proprietor of a wax museum, who spent most of the time talking to the dummies while disposing of live victims in his cellar furnace. The fifth "Inner Sanctum," *STRANGE CONFESSION*, emerged in November as the best of the series. In this rather interesting remake of a Claude Rains thriller of a decade ago, Chaney was cast as an idealistic, young chemist whose work is unscrupulously exploited by his greedy em-



most insatiable horror fans.

The following year, 1945, was the beginning of the end for Universal. This was the last year the studio would be producing top quality chillers. The war was drawing to a close in Europe, and the usual restlessness of audiences was slowly being replaced by a growing sophistication. Their first serious entry that year was Chaney's last "Kheops" film, *THE MUMMY'S CURSE*. Contributing his usual impressive performance as the Mummy, Chaney was joined by Peter Coe as the ever fanatical High Priest, Martin

In Universal's *HOUSE OF DRACULA* (1945), Orson Welles (Orson Stevens) and Larry Talbot (Lon Chaney Jr.) discover the still-alive body of the Frankenstein Monster (Glenn Strange) and the skeletonized remains of Dr. Neiman in a cave below Edelmann's castle.

player who eventually covets his wife also. The plot exploded into a nightmarish conclusion when Chaney extracted a bloodthirsty revenge which obviously inspired the recent thriller, *REPULSION*.

Chaney's last release in 1945 was also Universal's last quality production, *HOUSE OF DRACULA*. Recreating his now famous

In order to avoid disturbing his elaborate make-up for *HOUSE OF DRACULA*, (Universal, 1945), Lon Chaney had to drink through a straw.



Talbot werewolf characterization, he was joined again by Stoker's Dracula and the indestructible Frankenstein Monster. The inventive story line in this interesting sequel to *THE HOUSE OF FRANKENSTEIN* had a humanitarian doctor (Onslow Stevens) periodically turning into a homicidal maniac, following an unwise attempt to aid a self-confessed vampire. During a period of "sanity," the doctor cures Chaney of his lycanthropy and is, in return, reluctantly killed by his patient following an attempt to revitalize the Frankenstein Monster in order to wage a new campaign of terror. Despite the inclusion of a "fascinating" dream sequence containing gruesome scenes from the earlier Universal classics, fans realized this film heralded the end of the Frankenstein series despite the reappearance of all the Universal monsters in the excellent satire, *ABBOTT & COSTELLO MEET FRANKENSTEIN*, three years later.

The sixth and last "Inner Sanctum," *PIL-*

*LOW OF DEATH*, had most of its 65 minutes spent in trying to disprove the guilt of Chaney as the chief suspect in the mysterious death of his wife. The only distinction of this feeble chiller was its switch ending: Chaney not only turned out to be the murderer of his wife, but a homicidal maniac to boot. Released in January of 1946, it was Chaney's last film for the studio during this period.

Though the studio released several more minor chillers that year (*HOUSE OF HORRORS*, *SHE-WOLF OF LONDON*, *CAT CREEPS* and *SPIDERWOMAN STRIKES BACK*), they were but last gasps of a dying genre. And when Universal reincorporated into Universal-International the following year, the studio changed their policy completely, thus officially closing a chapter on one of the most fascinating periods in film history.

The horror film was never the same again.

THE END



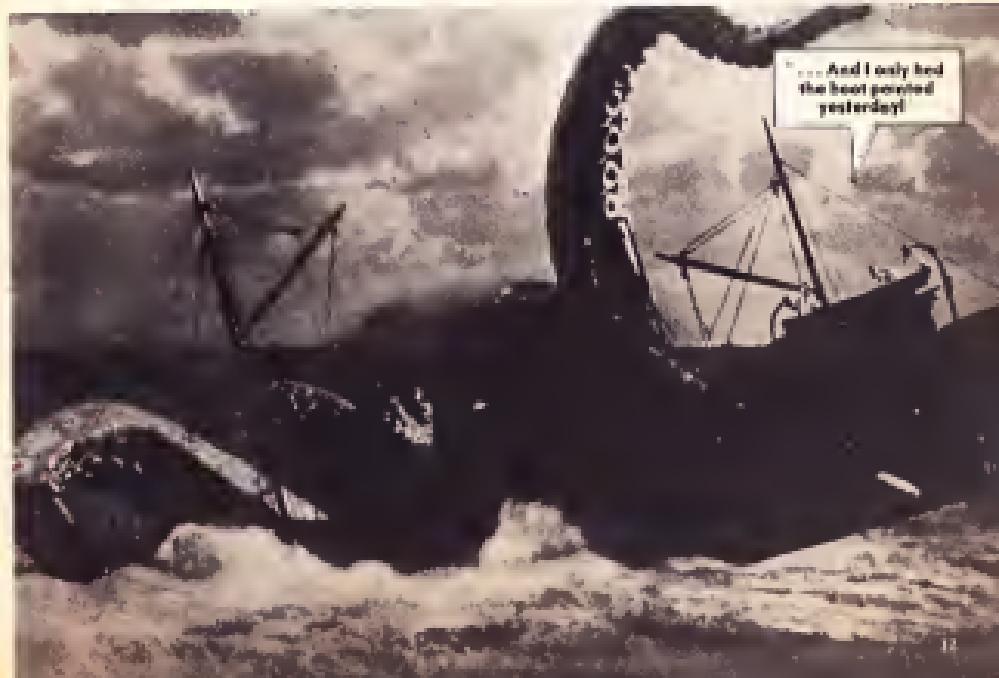
# SCREAMS FROM





'They won't be watching  
Hector Bricky tonight  
in Patterson, N.J.!

# LAND AND SEA! —



# WHERE ARE THEY — NOW ? —



For the many people who wrote F.M.O., asking about Elmo Graglia and his wonder dog, "Fang," we're happy to report that they're both still going strong in show business. Next month, they'll appear with Transylvania's outstanding circus, Ringling Bros. and Barnum and Wally. (By the way, if you don't remember, Elmo Graglia is the one on the left; "Fang's" on the right!)



## TWO NICE PEOPLE FROM SHADY SWAMP!

Miss Vera Clink (left) and her great—great—great—grandmother, Mrs. Stella Sunklay (right), were recently voted memberships in the Transylvania Chamber of Commerce and Terror. This charming couple are the proprietors of the Lace Curtains Tea House, which has been a Transylvanian landmark for over 900 years. Well done, Vera and Stella!

The greatest motion picture ever to be shown at Transylvania's plush art theatre, Mayfair West, is a chiller-diller and gore galore screamer, "The Curse Of The Mummy's Tomb" (released by Columbia Pictures). Here's FOR MONSTERS ONLY'S Boswell Glimper's review of the terror-packed flick . . .

HALF-BONE  
HALF-BANDAGE  
AND ALL  
BLOOD-CURDLING  
HORROR!

OUT OF  
AN ANCIENT  
PHARAOH'S TOMB  
STALKS A MONSTER  
OF MONSTERS WITH  
A LUST FOR  
VENGEANCE  
AND A THIRST  
FOR TERROR!

THE  
*Curse*  
OF THE  
**MUMMY'S  
TOMB**

Starring  
THENE MORGAN · RONALD HOWARD · TED CLARK · FLANNIE HOLAND  
Directed by  
GEORGE PASTOR · JACK CAMPBELL · JOHN PAUL · STANLEY KARINSKY  
Produced by  
JOHN PAUL · ANDREW LAMBERT · A HAMBLE FILM PRODUCTION  
TECHNISCOPE! TECHNICOLOR! A COLUMBIA PICTURES RELEASE

I've been a motion picture critic for over 25 years, and in all those years I've never seen a flick like "THE CURSE OF THE MUMMY'S TOMB!" It's got everything! Wonderful songs and dances, and things that go "Boo" in the night.



Above: Here we see Fred Clark opening a package he received from an uncle who owns a Hertz Rent-A-Car Agency in Egypt. Fred looked surprised because he was actually expecting a carton of dates and five pounds of sand for his sandbox.

Below: Later that night, the Mummy runs into a fellow who tries to sell him 500 yards of blue gabardine bandages. The Mummy isn't buying, so the salesman pulls a gun on him. Too bad, because that was the last sale that the man ever tried to make.





Above: A short time has passed and the Mummy, feeling hungry, pays a visit to "Al and Hal's Happy Hush House" for a meal. Arte Johnson, the cook, and his waitress, Mabel Chickmeyer, scream for the cops when the Mummy tries to walk out without paying. (He has no money and no pockets, anyway.)

Below: Two weeks later, the Mummy earns some money (he lets Boy Scouts bandage him so that they could win their merit badges), and he returns to the restaurant to pay his bill. He and Mabel Chickmeyer fall in love, and shortly thereafter get married. Shown above is the Mummy, carrying his bride over the threshold of their duplex home. Go see "THE CURSE OF THE MUMMY'S TOMB." It's a surefire winner and a horror classic.



# MONSTER MADNESS!



# QUICK QUIZ

WHEN YOU HEAR THE BELL IN THE HAUNTED CASTLE STRIKE 12, YOU'LL KNOW IT'S TIME TO TAKE THIS TERRIBLE TEST. TRY TO DO YOUR BEST AND SHOW THE WORLD THAT YOU KNOW WHAT MAKES MONSTERS TICK . . . THESE GOES THE BELL NOW . . . BOING BOING BOING



Out for a midnight stroll is good, old Baxter Bones. He walked in the deadish dark:

- A. TINY TIM MEETS THE WERE-WOLF
- B. DR. TERROR'S HOUSE OF HORRORS
- C. THE DEADLY ATTACK OF THE BUTTERFLIES
- D. IT CAME FROM OUT OF THE PIZZA PIE

## How to score:

- 3 RIGHT—YOU GRADUATE MAGNA CUM SCREAMING
- 4 RIGHT—NOT TOO BAD. YOU MAY GO TO THE TOMB OF THE CLASS
- 3 RIGHT—GET WITH IT, GOON! READ MORE BOOKS FROM THE GHOUL SCHOOL LIBRARY
- 2 RIGHT—HOLY HORRORS! YOU'RE A DUMB-DUMB DROP-OUT!
- 1 RIGHT—FAILURE, FIEND. GO SCREAM IN THE CORNER, VULTURE BRAIN



Here is a typical father talking to his re-teenaged son who want to know the answer for the right. This scene is from the spine-tingling movie:

- A. THE CREATURE EATS PITTSBURGH, PA.
- B. FRANKENSTEIN SOCKS-IT-TO-THEM
- C. HOW TO MAKE A MONSTER
- D. FUNNY GHOUL



Having fun in the sun is Al Ape. Al did a knock-out job in the mighty movie:

- A. DRACULA GETS A MANICURE
- B. THE BATTLE OF THE 70-FOOT PRUNES
- C. KING KONG VERSUS GODZILLA
- D. THE MUMMY HAS A COMING-OUT PARTY



D.

"Hey, Doc! Will I still be able to play the piano?" This was first said in the following movie:

A. CHARLIE CHAN GETS HIT IN THE PAN WITH A FAN      C. THE EVIL OF FRANKENSTEIN  
B. THE HANG-UPS OF THE HUNCHBACK OF NOTRE DAME      D. DOCTOR JEKYLL MAKES A HOUSE CALL



Going all-out is a swell guy, Buddy Baedeker. He was caught in the technicolor thriller:

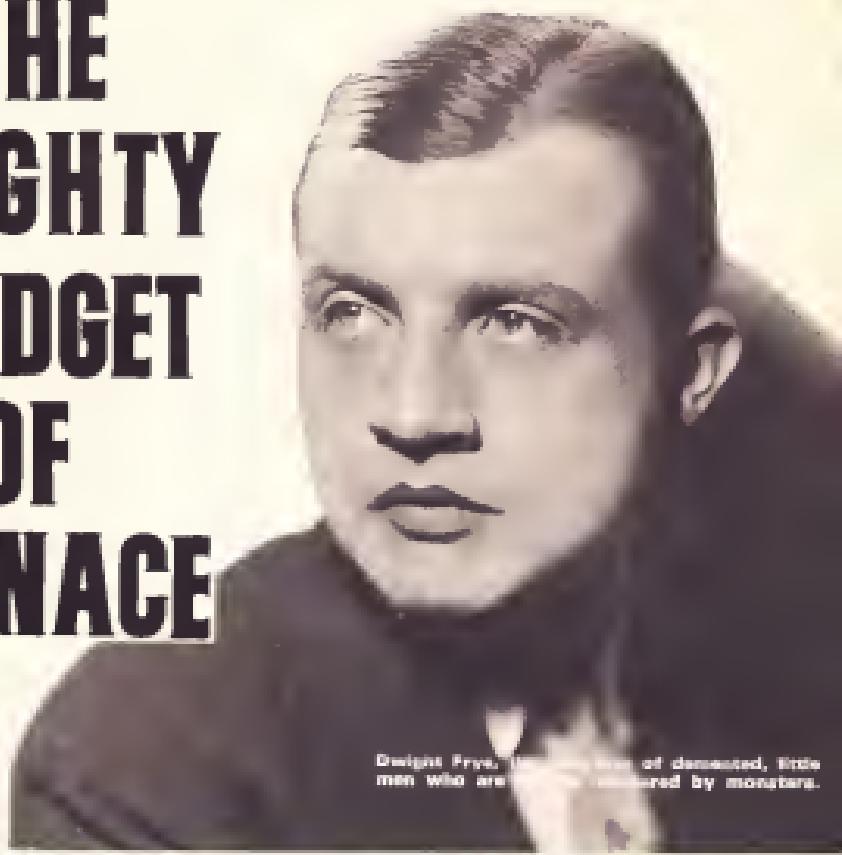
A. THE CURSE OF THE MUMMY'S TOMB      C. THE PHANTOM OF THE JUKEBOX  
B. WHO'S AFRAID OF VIRGINIA WEREWOLF?      D. THE HORRIBLE MELTING ICE CREAM

**ANSWERS:**

A. How to Make a Monster (C)      B. Dr. Terror's House of Horrors (B)      C. King Kong Versus Godzilla (C)  
D. The Devil of Frankenstein (C)      E. The Curse of the Mummy's Tomb (A)

# DWIGHT FRYE, THE MIGHTY MIDGET OF MENACE

By Richard Bogarski



Dwight Frye, the mighty midget of menace, is the star of a new series of demoted, little men who are usually murdered by monsters.

The bespectacled, scholarly doctor stared curiously at the intense, young patient whose eyes seemed to mirror some deep, dark, horrible secret. Anticipating further questions by the aged doctor, Renfield seemed almost willing to reveal his association with the evil, undead count. Then, the tortured, young man's eyes slowly widened, and his features creased into a mad, instant grin as these words, hitherto unrevealed to any mortal before, shamelessly seemed to break the silence: "Rats! Rats! Rats! . . .

Hundreds of them . . . He will give to me . . . If I will do his bidding!"

Yes, Dwight Frye's insect and rodent devourer, Renfield, in Universal's "DRACULA," added a macabre, hysterical note to that and other horror films of the thirties. This fascinating portrayal of "demented, little men who were usually murdered by monsters", helped disrupt the already uneasy sleep of the depression-ridden public whose insecurities were briefly purged by the entertaining escapism of these thrillers.



Bela Lugosi was the Count and Frye played the important role of Renfield in Universal's 1931 horror hit, "DRACULA."

This "mighty midget of menace" was born in Denver in 1899 to non-theatrical parents. While attending business school in his late teens, Frye caught the acting bug after attending a local performance of a touring stock company. Against his family's wishes, he joined the Denver Stock Company. After 4 months, Frye decided he'd had enough experience to try his luck in New York, and left the Company immediately. After discovering a conspicuous absence of clamor for his services, desperation drove him to audition for a vaudeville act called "Magic Glasses" with Frances Nordstrom. This turned out to be a successful 40-week tour, and was followed by a 10-week road company tour of "LA LA LUCILLE", which rounded out that year. After a short but disastrous engagement in a repertory stock company, the young actor returned to stock in Pittsfield, Mass. It was during this engagement that Brock Pemberton, a Broadway producer, caught Frye's performance in "TWIN BEDS" and offered the young hopeful a contract. In his first Broadway play, "THE PLOT THICKENS," Frye enacted the role of a reluctant son whose father taught the fine art of burglary. Though his part contained only 2

Bela Lugosi points an ominous hand at Frye in a scene from "DRACULA" (Universal, 1931).





In 1931, Frye was cast in the role of the Count's analysis lunatic in Universal's classic, "DRACULA."

lines, Frye's handling of the word, "Papa" proved so devastatingly humorous that he jumped to fame overnight.

After a usual run of roles, his interesting performance in "A MAN'S MAN" (1933)



As Helen Chandler stands in a state of shock, Boris Karloff issues a command to Frye in the 1931 release by Universal, "DRACULA."

prompted a New York Times critic to remark that he gave "an exceptionally true performance." In 1936, he appeared in "DEVIL IN THE CHEESE" opposite another actor destined for fame in horror films, Fred-



Colin Clive stands with a scythe in his hand as Frye tortures the chained Monster (played by Boris Karloff) in Universal's "FRANKENSTEIN" (1931).



In "FRANKENSTEIN" (Universal, 1931), Frye was cast as the crazed dwarf who carries out Colin Clive's (right) evil instructions, eventually causing his own destruction.

eric March. Other roles followed; in "GOAT SONG" and "THE PUPPETS," and prompted critics to choose him among the 21 best legitimate actors on Broadway. Though Frye achieved something of a reputation, the usual actor's insecurity still haunted him. Inevitably, he accepted a Hollywood offer and joined the mass exodus of stage actors to the film factories whose obsession with the newly discovered microphone caused the signing up of actors who could talk.

Despite Frye's optimism, his first film, "MAN TO MAN" (1930), was a routine effort and hardly created a stir. But it did indirectly cause Frye to meet the famed director, Tod Browning, former creator of the profitable Chaney chillers at Metro. Browning was now about to begin filming Bram Stoker's version of "DRACULA," but he still hadn't successfully cast the key role of Renfield, the mad, depraved, enslaved lunatic of Count Dracula. Browning reminisced: "Frye seemed to come across with just the right pathetic quality I wanted." Frye remarked during an interview around that time that despite the fact that Lugosi and he had worked on Broadway the previous decade, Frye had never met Lugosi or seen him in the theatrical version of "DRACULA." David Manners (who portrayed the dis-



Frye's appearance as Fritz in "FRANKENSTEIN" (Universal, 1931) was both the peak and climax of his film career.



In 1935, Frye (extreme right) joined Karloff and Oliva in recreating their original roles in "THE BRIDE OF FRANKENSTEIN" for Universal.



believing, feeble hero in the film) recalled that the sound technician's importance almost equalled the director's. Frye elaborated on this phenomenon by describing the number of times the Count's Transylvanian castle fireplace scene had to be constantly reshot because the crackling of the fireplace drowned out the dialogue. Sound problems were inevitable considering the fact that the studio's largest sound stages were necessary to house the enormous sets for the film. Released on St. Valentine's day (1931), it was a critical and financial success, unknowingly sparking the first great talkie cycle which would peter out in an interesting sequel, "DRACULA'S DAUGHTER" (1936). Critics praised the elaborate Gothic sets, Luksou's mysterious nobleman-vampire role and Frye's interesting portrayal of his pitiful, drooling servant who was cold-bloodedly killed by the Count for a supposed treachery.

In this scene from "THE BRIDE OF FRANKENSTEIN" (Universal, 1935), Valerie Hobson is menaced by Frye, in the role of Karl, the club-footed accomplice who helps Oliva create the Monster's mate.

Frye is terrorized by the Monster (Lugosi) and the Wolfman (Chaney), who are locked in mortal combat, in the 1943 release, "FRANKENSTEIN MEETS THE WOLFMAN" (Universal).



in the ruins of Dracula's hideaway in Carfax Abbey.

After completing the role of Wilmer in Warner's 1931 version of "THE MALTESE FALCON," Frye discovered he'd been chosen for the role of Fritz, the crippled dwarf, by James Whale for his upcoming dramatization of Shelley's novel, "FRANK-

ENSTEIN." Returning to Universal, Whale revealed to Frye he was influenced by the latter's performance in "DRACULA." In this adaptation, writer Robert Florey eliminated the noble theme of man's inhumanity to man, as symbolized by Mary Shelley's hideously, misshapen but basically harmless creature who is driven to murder as a result.

of the terror his appearance provokes in others. In the new version, Florey creates a dwarf who clumsily substitutes a criminal brain for the Monster, thereby unleashing the latter's destructive nature and dooming the scientist's dream of creating a perfect being—an ingenious plot twist. Also, having the dwarf paying for his carelessness by becoming the Monster's first victim was symbolically perfect.

Aside from the addition of a few other characters and bringing the story up-to-date (in order to introduce the electrical machinery for the sake of dramatic pictorial effects), Whale captured the spirit of the novel. Frye recalled that aside from Karloff, he was the only actor subjected to any heavy make-up. After Whale approved one of several sketches illustrating variations of Fritz's make-up, Jack Pierce devised a scar on Frye's left and used burlap padding (with a cotton core) to simulate a hunchback. To complete his appearance of deformity, Frye let stubble grow on his face and wore a wild wig.

The film created even more of a stir than its predecessor, "DRACULA," and more importantly, set the mood and pace for every horror film that later came out of Hollywood. Who can ever forget Frye's salivating with impatience for the burial ceremony; and so he and Clive could steal the body, Frye's scurrying obediently around the laboratory like a nervous beetle at Clive's instructions while the storm builds up outside to an awful peak; Frye's sadistic torture of the chained Monster with a live torch and his inevitable murder signaled by a horrible scream filling every remote recess of the isolated mill; and who can ever forget Frye's mutilated body dangling grotesquely from the wall like a broken puppet? Though Frye appeared in other top-notch Universal chills in later years, 1931 was both the peak and climax of his career.

As the major studios made efforts to duplicate Universal's success in horror films, a few short-lived, independent companies followed this trend by using major stars to bolster weak plots. Released early in 1943 by Majestic



Frye's last film appearance was in 1943 when he appeared with Horace MacMahon and Evelyn Keyes in "DANGEROUS BLONDES" (Columbia).



tic Pictures, "VAMPIRE BAT" featured Lionel Atwill, Fay Wray, Melvyn Douglas and Dwight Frye (who appeared in a role similar to his earlier *Ranfield*—as Herman Glieb, a simple-minded peasant whose distasteful hobby of domesticating bats for his own amusement results in the populace of Kleinenschloss blaming him for the recent attack of giants on the isolated village.) Needless to say, Glieb is chased with torches through the night to his destruction before the true murderer (Lionel Atwill) is revealed. Frye's characterization inspired critic Alexander Woolcott to quip: "Once bitten, Dwight Frye!"

He returned to Universal later that year for a regrettably brief scene as a reporter in "THE INVISIBLE MAN" (probably the best film adaptation of Welles' work to date). In 1935, he rejoined Karloff and Clive as they re-created their original roles in "THE BRIDE OF FRANKENSTEIN". As Karl, a cynical, clubfooted murderer and looter of charnel houses, Frye again submitted himself to rather interesting make-up to fit his grim role. Though this characterization was an obvious reworking of his earlier Fritz role, James Whale deliberately inserted a few

Mary Carlisle's safety is threatened by Frye in PRC's study in vampirism, "DEAD MEN WALK" (1943).

lines of humorous dialogue to enable Frye to satirize a few scenes in this chilling sequel. In this second of the series of the adventures of the Monster, Colin Clive is blackmailed into creating a mate for his ghoulish creation by Dr. Praetorius (Ernest Thesiger) who enlists Karl's assistance upon nocturnal errands for various human organs. Again Frye was murdered by the Monster. Whale had him thrown dramatically from the top of the tower at the exact instant the electrical storm bestowed life to the lifeless, bandaged she-monster who was precariously perched at the summit of the tower. Though this was not Frye's last association with the Frankenstein series, it was his last film with Whale.

That same year, Frye appeared in "THE GREAT IMPERSONATION." It was a minor role but happily within the Frye tradition. He was described by one of the characters in that forgotten film as "the creature of the Black Dog." His next role, however, was a "normal one." He appeared in Republic's crude reworking of Poe's, "THE PRE-

MATURE BURIAL," which was entitled, "CRIME OF DR. CRESPT" (1936), as a suspicious doctor who upsets Erich von Stroheim's grisly plan to bury alive a rival who married his former flame years ago. As the horror cycle tapered, Frye's roles were sometimes reduced to bits in quickly forgotten gangster and mystery melodramas. As a result, he increased his stage activity on the coast.

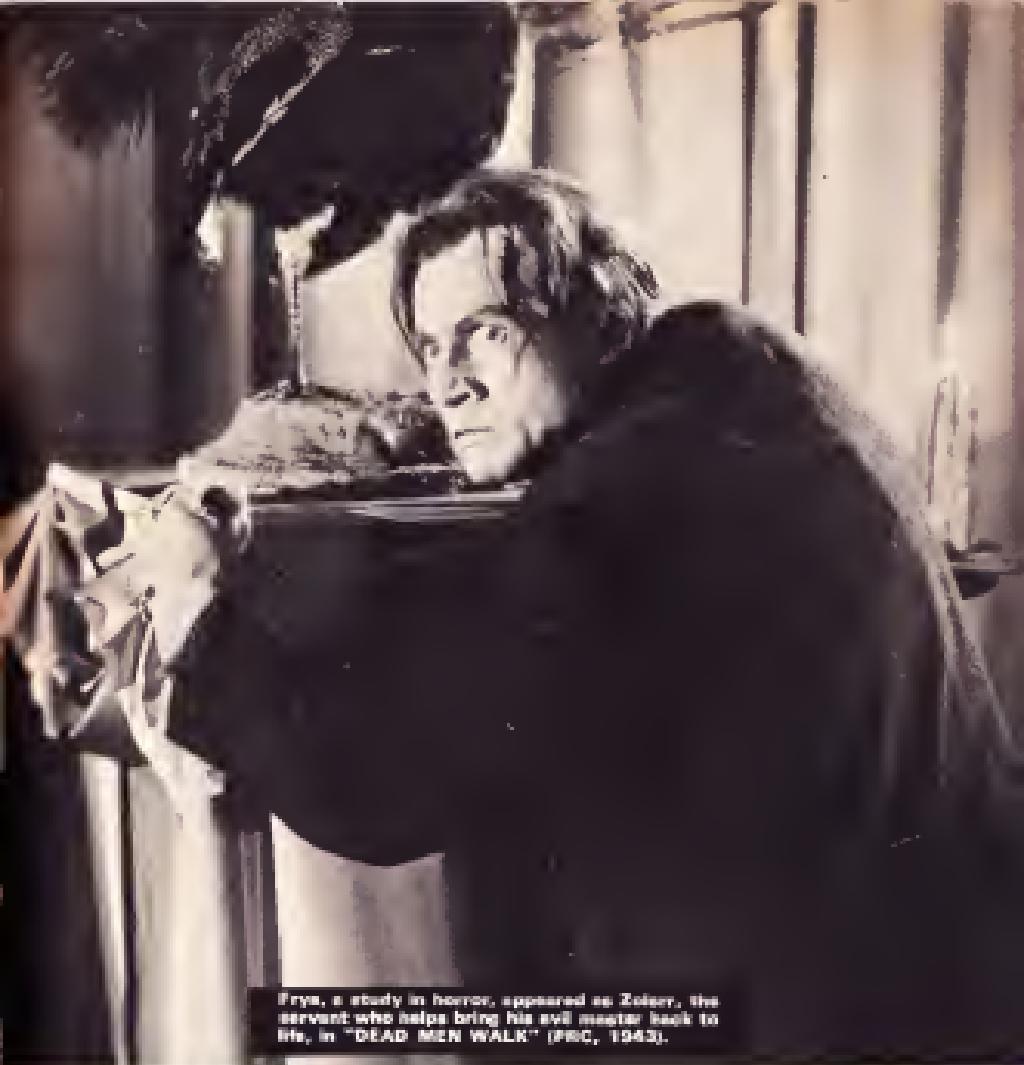
Frye's next important film, "SON OF FRANKENSTEIN" (1939), ironically launched the second horror cycle, but unfortunately, due to its length, his villager scenes were cut before its release. In the following year, he appeared in a minor role in the Republic serial, "DRUMS OF FU MAN-CHU" (1940). Taking advantage of the public's renewed interest in "horror", Frye toured with Lugosi and Edward Van Sloan in the theatrical version of "DRACULA," covering most of the big cities in the country. In the latter part of 1941, Universal cast Frye as one of the disgruntled villagers in the fourth of the series, "THE GHOST OF FRANKENSTEIN," with Lon Chaney Jr., in the title role. Though he received no billing, his appearance at the beginning, angrily urging the Burgomaster to destroy the Frankenstein castle—("We'll blow it up!")—was unfortunately brief but memorable.

But Frye fans optimistically hoped Universal would use this too-neglected actor more often. Following several bit roles for other studios, Frye returned to Universal in late 1942 for his last quality horror epic, "FRANKENSTEIN MEETS THE WOLF-MAN," starring Bela Lugosi and Lon Chaney. In this expertly-made, chilling sequel to "THE WOLFMAN" of over a year earlier, Frye created the role of Rudi, a role not unlike his villager characterization in the previous Frankenstein film a year earlier. As one of the more concerned citizens of Vania, Frye had some of the film's meatiest dialogue. Following a futile search for the Frankenstein Monster and the Wolfman led by the Mayor (Lionel Atwill), Frye broke the tension with this reply: "As much as I would like to capture the Frankenstein Monster, I'd hate to go crawling through these black catacombs in Frankenstein Castle in the middle of the night!"

His last fantasy film was in PRC's study in vampirism, "DEAD MEN WALK". Frye played the curious role of Zolarr, a hunchbacked servant who helps resurrect his evil master for the sole purpose of wreaking murderous revenge upon the latter's good twin brother (both are played by George Zucco) and his family. Following the usual plot pattern of these standard chillers, the diabolical brother and his strange, loyal servant



In 1940, Frye (left) was featured with Lloyd Nolan (center) and Barton MacLane (right) in Republic's "GANGS OF CHICAGO."



Frye, a study in horror, appeared as Zales, the servant who helps bring his evil master back to life, in "DEAD MEN WALK" (FEC, 1943).

were both dispatched to their deaths by the good brother at the cost of his own life.

Immediately after signing for the role of Newton D. Baker, Secretary of War, for the upcoming Fox production of "WILSON," Frye died of a heart attack at the age of 44 on November 11, 1943. His last film release was Columbia's "DANGEROUS BLONDES," in which he played a gangster henchman. At the time of his death, he was working as a tool designer in an aircraft plant between film assignments. A son, Dwight Frye Jr., has done some stage work in Los Angeles

several years ago, but there is no information available that he will carry on in the tradition of his late father.

Though historians were aware that his reputation did not equal those of his more famous contemporaries, Karloff and Lugosi, and that at times his roles were small and his billing sometimes overlooked, Frye's fans undeniably agree that his unusual presence added a bizarre atmosphere to those early Gothic horror films of the thirties. Dwight Frye will always be remembered as the little man with the big talent. THE END



"She's turned  
my breakfast trout  
for the  
last time!

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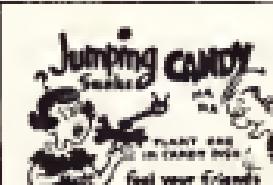
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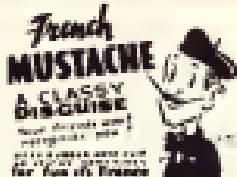
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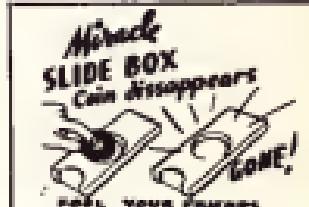


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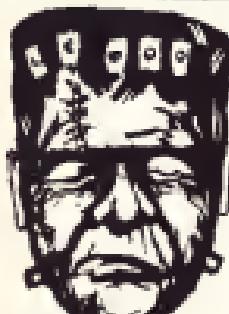
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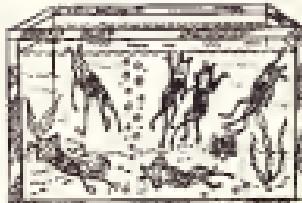
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O.K., girl! Here's a horror mask for you. With white skin and long, black hair, it's a true ghoul of a dream's delight. Walk down the street and watch the boys take notice of you.



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Here's a mask that will shock people from the word "Eeeekkkh!" Blackish hair, yellow skin, sharp and crooked nose, and fang-like teeth. Perfect for blind dates. A real scream!



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This is one of the truly horrifying masks in history of monster masks by far. Gruesome with its eerie, green eye sockets and yellow teeth. Very scary. Now you too can look as old as some of the shows you see on TV.



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A sure shocker. Wear it and be the terror of your neighborhood. Colorful hairy-type face with razor-sharp teeth.

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**108 South Franklin Avenue  
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Enclose \$..... for the items marked on this coupon, plus 25¢ extra for each item for postage and handling. All masks \$2.75 each except WEREWOLF.

- WEREWOLF (\$1.75)**
- WEIRD CYCLOPS**
- DEADLY VAMPIRE**
- HORRIBLE MONSTER**
- GRINNING SKULL**
- RED DEVIL**
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- THE MUMMY**

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# SUPER MASKS

## OVER-THE-TOP

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\$2.00  
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### CHILLING CAVEMAN

Covers head. This horrifying, heavy, rubber mask reaches the heights in the creative genius of mask-making. Painstakingly painted and generously decorated with hair. Sure to startle anyone who sees it.

### JUNGLE GORILLA

A hairy masterpiece in the field of terror. Black hair and a full set of sharp, ape teeth. A truly terrifying creation. When the gals see you wearing this one, they'll go ape over you!

### HORROR ZOMBIE

The zombie walks again when you wear this mask of mystery. Made of heavy latex rubber. Grave-yard green skin, twisted teeth and black hair.



### BLACKBEARD THE PIRATE

A big, black beard, a knife gripped between it's teeth, and a blood-red bandana on top of its frightful-looking head. Eerie sight. Sure to scare your friends out of their wits.

**EXTRAI EXTRAI EXTRAI**



**GIANT MONSTER HANDS ONLY \$3.00 PER PAIR!**



**GIANT MONSTER FEET ONLY \$3.00 PER PAIR!**

### HORROR HOUSE

108 South Franklin Avenue  
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All masks \$2.00 each, giant hands and feet \$3.00 per pair.

Chilling Caveman       Blackbeard the Pirate  
 Jungle Gorilla       Giant Monster Hands  
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ANOTHER SHOCK-GRIPPING GROTESQUE  
NEW VERSION ALL IN TRUE EERIE  
TERRIFYING HORROR, OF AN  
OLD CHILLING CLASSIC FROM

# THE SECRET FILES OF VAN GORO

Back for more<sup>2</sup> more  
HORROR... SHOCK... GRIMNESS?  
You won't be  
disappointed  
for what I  
write explores  
everything  
blood-curdling  
soul-quivering  
love-shattering  
my stock-in-trade  
and unpeckable  
living nightmares  
fantastic forbidden  
tales!... gripping  
grotesque orgies!  
All of them are  
UNIQUE tales  
of uncouthable  
pendulousness,  
never before,  
slung before,  
your flinching  
eyes!

And now from  
my files is my  
version of an old  
story that is completely  
NEW AND DIFFERENT!  
Drawn in dead-spooky,  
mangler-cut, and screaming  
and squirming style  
and covered with  
shaking, shaking of the  
whole page, this  
is the most  
chilling tale from  
the files of

**SHOCK**  
**FILE**  
**69**



In a dissolute hangout where  
a brooding figure seeks the  
solace of a bottle...

RAGE  
SPRINGS  
UP IN THE  
SEATED  
MAN'S EYES  
AS HE SWINGS  
THE BOTTLE...

HEY, YOU BUMPED  
ME... KNOCKED DOWN  
MY DRINK!

SO WHAT?

MEMORY CAN TALK TO HENRY  
HYDE THAT WAY ILL  
CRACK YOUR SKULL  
OPEN, BEST

MOUTHING CURSES, THE EVIL JAW KNOWN AS  
HYDE CONTINUES HIS VICIOUS VIOLENCE...

THAT GUY'S A  
MADMAN!

GRAB  
HIM  
AND  
TANNE  
HIM  
DOWN!

THUD!

BUT WITH WILD MOCKING LAUGH, HYDE SMASHES HIS WAY TO FREEDOM...

Fools! YOU  
CAN'T STOP  
HYDE!  
HAAAAA!



“I BROKE MY WINDOW! ANYBODY KNOW WHERE THIS HYDE LIVES?”

“NEVER SAW HIM AROUND BEFORE!”



Oddly, the sinister HENRY HYDE makes his way later across the campus of Midwestern University, his own thoughts confused...

“A-A COLLEGE? WHY AM I... UH... COMING HERE, OF ALL PLACES? BUT I-I SEEM TO KNOW JUST WHERE TO GO!”

“WHEN THE NIGHTWATCHMAN CONFRONTS HIM...”

“STOP, YOU! YOU DON'T BELONG HERE! ON YOUR WAY!”

“YOU'RE TALKING TO HENRY HYDE, IDIOT!”

“I'LL TEACH YOU TO BLOCK MY WAY...”



**HAHAHA!**

THAT'S WHAT HE GETS  
FOR STANDING IN THE  
WAY OF HENRY HYDE!  
HAHAHA!

BUT THERE HAS BEEN A HORRIFIED WITNESS  
TO THE CRIME, UP IN A DORMITORY WINDOW...

**OH, HOW  
GHASTLY!**

"NOT STUDENT  
BUT IT ALL,  
THAT BUT  
WHO CARES?"



WITHIN, RIVERLANDS HIS HAND FISHING A KEY FROM HIS POCKET.

I JUST HAVE THE FEELING  
THAT AFTER I ENTER THIS  
DOOR, I'LL BE SAFE AGAIN  
THE POLICE! I NEVER  
BE CAUGHT FOR THE  
CRIME! HAHAHA!

AND SOON, WHEN POLICE BURST INTO THE LAB...

PARDON, PROFESSOR JEKYLL!  
BUT DID YOU SEE A KILLER, A  
MAN CALLED **HYDE**, LURKING  
ANYWHERE AROUND HERE?

H-NO, I'M SORRY... NOBODY  
HAS DISTURBED ME WHILE  
I CARRIED ON... UH... AN  
IMPORTANT CHEMICAL  
EXPERIMENT!



I SWEAR I  
SAW THE KILLER  
ENTER THE  
BUILDING!

BUT WE SEARCHED THE WHOLE PLACE  
... NOT A SIGN OF HIM! HOW COULD  
HE VANISH IN THIN AIR?

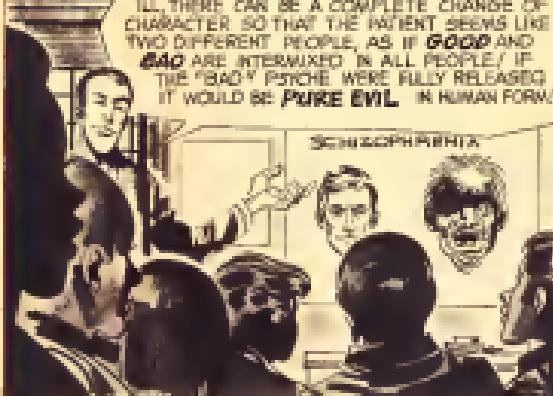


BACK IN HIS LAB,  
**DR. Jekyll**  
IS ALSO PUZZLED.

I HAVE A  
VAGUE AND  
HORRIBLE  
RECOLLECTION  
THAT I DRANK  
THIS POTION...  
CHANGED IN  
SOME WEIRD  
WAY... WENT  
OUT AND  
SAID... NO! IT  
CAN'T BE... IT  
CAN'T BE! WILD  
IMPOSSIBLE  
THOUGHTS...  
I'LL FORGET  
THEM!

IN CLASS THE NEXT DAY, LECTURING ON THE MYSTERIES OF  
THE HUMAN MIND AND BODY...

... AMONG THE MENTALLY  
ILL, THERE CAN BE A COMPLETE CHANGE OF  
CHARACTER SO THAT THE PATIENT SEEKS LIKE  
TWO DIFFERENT PEOPLE, AS IF **GOOD** AND  
**BAD** ARE INTERWOUND IN ALL PEOPLE. IF  
THE "BAD" PSYCHE WERE FULLY RELEASED,  
IT WOULD BE **PURE EVIL** IN HUMAN FORM!



AFTER CLASS THE BACHELOR PROFESSOR  
SEEKS OUT A CO-ED STUDENT  
WHOSE BEAUTY HAS ATTRACTED HIS  
LONGLY SOUL...

MISS BARTON... ER...  
DORA! I'LL WALK YOU ACROSS THE  
CAMPUS! YOU LOOK LOVELIER THAN  
EVER TODAY! AND DON'T CALL ME  
PROFESSOR... IT'S **HENRY** TO YOU!



DORA, I'VE KNOWN YOU IN MY CLASSES  
FOR A YEAR NOW! EACH DAY I'M DRAWN TO  
YOU MORE AND MORE! AND I'M NOT TOO  
MUCH OLDER THAN YOU, MY DEAR...

**HENRY!** WHAT  
ARE YOU SAYING?



IN A RUSH OF EMOTION, CASTING ASIDE ALL  
CAUTION, PROFESSOR **Jekyll** BLURTS OUT  
HIS TRUE FEELINGS!

JUST THIS, DORA DARLING...  
BE MY WIFE... **MARRY ME!**

OH-GOOD HEAVENS!  
ARE YOU SERIOUS?





MOMENTS LATER, AS THE  
PACKING SPELL SUBSIDES, AND  
HIS HAND REACHES UP...

I...I...WHY DO I FEEL SO  
STRANGELY I'LL PULL MY  
SELF UP...



I DON'T FEEL AS IF MY  
BETTER NATURE HAS BECOME  
DOMINANT. TOMORROW COULD  
IT BE THAT...? I'LL LOOK IN  
A MIRROR...



EEAAA... NO, NO! IT  
WORKED THE OPPOSITE...  
MY GOOD SIDE HAS BEEN SUB-  
MERGED AND MY EVIL NATURE  
IS IN CONTROL!



AND NOW, AS HIS ~~SCIENTIFIC~~ MENTALITY IS ENTIRELY OVERWHELMED AND HIS SCIENTIFIC THOUGHTS FADE AWAY, THE MIND OF HIS SINISTER SCHIZOPHRENIC "TWIN" TAKES OVER!



LATER, WHERE DORA BARTON IS PARKED WITH HER BOY-FRIEND...

THAT SHARL...  
IS IT A WILD  
ANIMAL?

NO...NOT LOOK... IT'S A HORRIBLE  
FAIRY CREATURE, HALF APE, HALF MAN!



# PART II THE HYDE HORRORS



As the frightened couple leap~~s~~ out of the car to escape this fearsome apparition, HYD~~E~~ is upon them with a bound, wielding his terrible club and mouthing strange words!

EEEEAAAARRRRR! -

EEEEE  
ARRRRR  
EEEEE  
ARRRRR  
EEEEE  
ARRRRR



STUNNED BY THE CLUB-SLOW, THE TWO VICTIMS ARE UNABLE TO SWIM AWAY, AND WHEN THEIR HEADS BOB UP...  
JEKYLL WAS THERE TO MEET THEM...



WHEN A WATERFRONT POLICEMAN RUSHES TO THE SCENE AND SEES THE EVIL CREATURE ESCAPING...

TWO PEOPLE DROWNED! I'LL SIGNAL A PROWL CAR AND RUN DOWN THAT MAD KILLER!

FISH, YOU'LL NEVER CATCH ME FOR THE CRIME! HAHHHH!



WHEN THE LOCKED DOOR IS BROKEN DOWN...

PROFESSOR JEKYLL! THANK HEAVEN YOU'RE SAFE! BUT WHERE IS HYDE?

WHY... EH...



THE CHASE LEADS TO MIDWESTERN UNIVERSITY, AND TO A CERTAIN DOOR...

HYDE DASHED IN THERE! THE LIGHTS ARE ON INSIDE! HURRY, BREAK DOWN THE DOOR... HE MAY MURDER POOR PROFESSOR JEKYLL!



HE'S NOT IN HERE, GENTLEMEN! HE'S GONE NOW! I HOPE YOU FIND HIM OUTSIDE...



UNAWARE THAT THEY WILL NEVER FIND THEIR QUARRY, IN THE FLESH, THE POLICE END UP BAFFLED!

DO HYDE  
TURN  
INVISIBLE?

YES, IN A WAY! HE'S HIDDEN HYDE! ME?  
I DID NOT REALIZE IT YESTERDAY BUT  
NOW I HAVE THE FULL MEMORIES OF  
BOTH MYSELF AND HYDE!



THE HORROR OF HOW HIS EXPERIMENT WENT  
WRONG NOW TORMENTS PROFESSOR JEKYLL!

TWICE, I'VE KILLED...AS HENRY HYDE! ONCE I  
CHANGE INTO HIM, I HAVE NO FURTHER COM-  
TROL OVER HIS THOUGHTS AND ACTIONS! SHALL  
I TELL MYSELF IN AND EXPLAIN THE TRUTH?



NO, THEY WOULD NEVER BELIEVE ME IN THE FIRST  
PLACE! FORTUNATELY, THE POLICE WILL NEVER FIND  
THE CROOKS ON ME, PROFESSOR JEKYLL  
AND HYDE WILL NEVER APPEAR AGAIN...  
I SWEAR IT!



BUT DURING  
THE NIGHT,  
AS JEKYLL  
IS BUSY  
WORKING,  
HIS HANDS  
BEGIN  
CHANGING.



HAHHHHHHH!



AND  
MONSTERS  
TO CREEP  
UP FROM  
HIS NECK...



THE DEVILISH DOUBLE OF PROFESSOR Jekyll...  
LEAVES THE LAB, WITH A FIENDISH SCHEME  
IN MIND...

I'LL SEE TO IT THAT I NEVER CHANGE  
BACK TO Jekyll... I'LL MAKE IT  
IMPOSSIBLE FOR HIM TO EVER DRINK  
THE "ANTIDOTE" THAT WIPES ME OUT!  
I'LL USE HIS CAR AND...



NOW I'LL SMASH THOSE  
SICKLY-LIMEY ROTORS  
THEY AIN'T NEEDED  
ANY MORE! AND I'VE  
BURNED THE FORMULA  
TOO!



NOW LET Jekyll RETURN.  
IF HE DARES! HE'LL IMMEDIATELY  
BE ARRESTED FOR MAN-  
SLAUGHTER AND JAILED!  
HE'S TRAPPED! HE CAN'T  
SNOW UP ANY MORE!



THAT'S THAT! I'LL NEVER  
RETURN HERE AGAIN! HENRY  
HYDE LIVES ON WHILE PROFESSOR  
JEKYLL IS DEAD AND BURIED!  
WITHIN ME... NEVER TO RETURN!  
HAAAAA!



BUT THREE DAYS LATER...



UH... WHA...  
WHAT'S THAT?  
A VOICE IN MY  
HEAD...

HYDE! THIS IS MY BODY,  
I'LL COME BACK BY  
SHEER WILL POWER!  
I'LL DRIVE YOU OUT,  
YOU MONSTER!

JEKYLL, IT'S YOU!  
STAY SUBMERGED...

THE INTENSE PSYCHIC BATTLE RESULTS IN BOTH ALTER-EGOS EMERGING FROM THEIR COMMON BODY!

WE BOTH  
CAME OUT OF OUR  
MUTUAL PHYSICAL  
BODY! BUT ONLY I WILL  
RETURN! I COMMAND  
YOU, HYDE... GO... GO!

YOU WON'T  
WANT TO KNOW  
OUT, JEKYLL...  
NOT AFTER YOU  
HEAR THE RADIO  
NEWS!

... SINCE SENDING IN HIS WRITTEN  
POWERS, OR, HARRY JEWELL CANNOT  
BE LOCATED! AS SOON AS HE  
APPEARS, HE WILL BE ARRESTED  
FOR MURDER!

SEE UP YO<sup>U</sup>  
SEE UP  
YER'S NAME  
SEE - SEE - HE -

Y-YOU WIN, HYDE! I-I'LL  
HAVE TO REMAIN SUB-  
MERGED AND LET YOU  
CONTROL MY BODY ALL THE  
TIME NOW! ACCORDINGLY!

AND STAY THERE,  
UNDERSTAND?  
HAAAHHHHHHH!

AND SO IT IS WITH  
WHO REMAINS.)

BEFORE I LEFT HIS LAB, I TOOK ALL THE MONEY Jekyll had hidden away! If I keep my nose clean from the law now, I can live a life of ease!

IT'S ONLY PROFESSOR Jekyll WHO'S  
WANTED FOR THE HIT-AND-RUN KILLING, NOT  
HENRY HYDE! IT'S ALL PERFECT!  
PERFECT? HAHAHA!

## But Around the Corner

**HENRY HYDE!** HYDE  
BEEN LOOKING FOR YOU! YOU'RE  
WANTED FOR ANSWER!

## M=M-MURDER

But whose —?

THE MURDER OF **PROFESSOR JEKYLL!**  
HE HAS BEEN MISSING FOR THREE DAYS AND YOU  
WERE LAST SEEN ENTERING AND LEAVING HIS  
LAB! WE ALSO FOUND YOUR FINGERPRINTS!

NO...NO! YOU  
CAN'T PROVE I  
DID IT—!



THIS PROVES IT... PROFESSOR  
JEKYLL'S MONEY WHICH YOU  
STOLE! NOW TALK--- WHERE  
DID YOU HIDE THE BODY?

BUT THERE IS NO BODY  
I TELL YOU! WAIT... I'LL  
PROVE THAT **JEKYLL**  
IS STILL ALIVE...



SURELY, WITHIN HIS OWN BRAIN, HYDE  
APPEALS TO JEKYLL...

NO, HYDE! IF I SHOW  
UP, I'M IN TROUBLE!  
IF I DON'T SHOW UP,  
YOU'RE IN TROUBLE!  
YOU ASKED FOR IT!  
GOOD-BYE!



**JEKYLL! COME BACK! COME  
BACK, I SAY....JEKYLL!**

HOW CAN HE WHEN HE'S DEAD? IT'LL BE  
THE ELECTRIC CHAIR FOR YOU, HYDE! COME ON!



AND A MONTH LATER, AFTER CONVICTION...

WHAT A—A TWIST OF FATE! THEY  
WOULD NEVER UNDERSTAND THAT I'M  
COMMITTED FOR A MURDER I DIDN'T  
COMMIT... THE MURDER  
OF MYSELF!

IT'S TIME, EXECUTIONER!  
**PULL THE SWITCH!**

NO PULSE! HE'S  
OFFICIALLY DEAD,  
WARDEN!

THAT'S THE END OF  
**HENRY HYDE!**

THE END OF **HENRY HYDE**??

...or of a man who  
tampered with forbidden  
things best left alone...  
Waiting for you next time  
will be more...

## **SHOCKING SHRIEKING**

Versions of an old  
story that is  
completely new  
and different...



"It's me, the Count!  
Can you come out  
and play?"

# extra special terror bonus

## TRANSYLVANIA TRAVEL STICKERS

Now, you can impress your friends with these genuine "Transylvania travel stickers" . . . Cut 'em out and decorate your luggage, walls and car windows, not to mention doors of tomb!

